The Whitney Review 1972 73

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Published annually, the *Whitney Review* surveys the Museum's activities during the preceding fiscal year (July 1-June 30). Compiled by the Museum staff, it is not a formal report, but is intended to record events of general interest.

Whitney Museum of Modern Art
945 Madison Avenue
New York, New York 10021
Telephone (212) 249-4100
Hours: Daily 11-6, Sunday 12-6, Tuesday 11-10.
Admission: Weekdays and Tuesday evenings, $1.00; weekends and holidays, $1.50; children under 12 accompanied by an adult admitted free.
Annual unlimited admission pass: $15.00. Annual student pass: $5.00.

Cover: Bradley Walker Tomlin, *Number 1*. Gift of Susan Morse Hilles.

Frontispiece: Florine Stettheimer, *Sun*.

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The Whitney Review

1972|73

An installation view of the Lucas Samaras exhibition, 1971 work. Photo courtesy Pace Gallery, New York.

The Year at the Whitney

John I. H. Baur

Early in the year the writer notified the Board of Trustees of his intention to retire as Director of the Whitney Museum at the age of sixty-five—on September 1, 1974. For eight months a Search Committee under the chairmanship of Howard W. Lipman screened a great number of potential successors. In April, the Board, on recommendation of the Committee, unanimously selected Thomas N Armstrong III to be the next Director of the Museum. Mr. Armstrong joined the staff as Associate Director on October 1, 1973, and will become Director in September 1974.

It is with great personal sorrow that I report the death, on September 10, 1972, of G Macculloch Miller, a Trustee of the Museum since its early days on Eighth Street. At their subsequent meeting, the Trustees adopted a resolution expressing their sense of loss and their "gratitude for his long service to the Museum and his wise guidance during those crucial years of its growth from a family institution to one of nationwide scope."

Three new Trustees were elected to the Board in November 1972. They are Thomas M. C. Johnston, Steven Muller and Charles Simon; their biographies appear elsewhere in the *Review*.

Perhaps the most significant change in policy during the past year was the decision to replace the Museum's Annual exhibitions with larger Biennials. The first of these was held in midwinter; it included both painting and sculpture (the Annuals had alternated between the media) and filled the entire building. It thus provided a more comprehensive picture of the current scene in American art. In spite of installation problems, which involved opening and closing the show on a staggered schedule, the experiment was an unqualified success. Attendance was higher and more interest was evinced by public and press than during any of the preceding Annuals. We therefore plan to continue these survey shows on a biennial basis in the future.

Twenty other exhibitions were held during the year, and are listed near the back of the *Review*. Of these, four originated outside the Museum; the rest were organized by our curatorial staff. The most ambitious undertaking was the big Winslow Homer show, which went on to the Los Angeles County Museum and the Art Institute of Chicago after nearly three months at the Whitney. Selected by Lloyd Goodrich, it was made possible by a generous grant from Champion International and its Champion Papers division, with additional assistance from the National Endowment for the Arts. Other historical shows were devoted to Albert Bierstadt and Frederick Law Olmsted, while a group exhibition explored a new field in The American Frontier: Images and Myths. Our increasing activity in 18th- and 19th-century art is also beginning to attract gifts in this area Seven works dated before 1900 were accessioned this year

As usual, however, the Museum's exhibition schedule reflected its predominant concern with contemporary art. There were eleven one-man or one-woman shows by living artists, a large loan exhibition of modern drawings and two major showings of the permanent collection.

Acquisitions were also principally in the contemporary field. Major additions to the collection were a fine Bradley Walker Tomlin, *Number 1, 1952*, given by Susan Morse Hilles, and a group of promised gifts from an anonymous donor, among them a rare Elie Nadelman sculpture, *Tango*, as well as an important series of temperas, *The Seven Deadly Sins*, by Paul Cadmus. Another series, *The Silent Seasons*, by Will Barnet was given by Mr. and Mrs. Daniel H. Silberberg. The purchase of Florine Stettheimer's *Sun* filled a serious gap in the Museum's collection. Numerous works by younger artists were bought—including eight paintings acquired under a $10,000 matching-funds grant from the National Endowment for the Arts.

In sculpture, the Howard and Jean Lipman Foundation was again extremely generous in making possible the acquisition of an early wire piece of 1928 and a later work, *Bilurcated Tower* (1950) by Alexander Calder. A complete list of acquisitions will be found elsewhere in the *Review*.

Faced, as in the past, with a sizeable operating deficit the Museum has increased its efforts to obtain financial support from Government, business and foundations, as well as from generous individuals. Under the chairmanship of Arthur G. Altschul, a Corporate Development Committee was formed and a drive for new Corporate Members launched. As a result, membership in this category now stands at fifty-two compared with forty-six a year ago.

The innovative work of our Education Department could not have gone forward without the help of many foundations, as David Hupert's article indicates. The New York State Council on the Arts helped materially with the basic maintenance and operation of the Museum, as well as other projects, through its generous grant of $79,000, while the Bernard F. and Alva B. Gimbel Foundation continues to underwrite the cost of our Tuesday evening hours. The National Endowment for the Arts has supported or pledged support for many key projects in film, education, conservation, exhibitions, acquisitions and the publication, now under way, of a new catalogue of the Museum's permanent collection.

A complete list of our donors will be found in these pages. We are more thankful than I can say to all of them but a special word of gratitude must be expressed to Mrs. Armand G. Erpf and The Arkville Erpf Fund for a munificent pledge of $100,000 to the Museum's Armand G. Erpf Art Education Fund.

Finally, I am happy to report that the Museum has been officially accredited by the American Association of Museums in accord with its newly adopted tests, designed to set professional standards for museums throughout the country.

Thomas N. Armstrong III

Thomas N. Armstrong III became Associate Director of the Whitney Museum of American Art on October 1, 1973. He will succeed John I. H. Baur as the Director on September 1, 1974.

Mr. Armstrong came to the Whitney from his position as Director of the Pennsylvania Academy of the Fine Arts, a post he assumed in 1971. He had previously been Curator and Associate Director of the Abby Aldrich Rockefeller Folk Art Collection in Williamsburg, Virginia.

As Director of the Pennsylvania Academy of the Fine Arts, Mr. Armstrong was chief executive of the nation's oldest museum and art school. The Academy has one of the nation's outstanding collections of American art. Mr. Armstrong was responsible for refocusing attention on this collection with exhibitions such as "Acres of Art," "John Sloan in Philadelphia," "Thomas Anshutz," and the first presentation of the work of Susan Eakins. He also initiated the renovation and restoration of the Academy's historical building, designed by Frank Furness and originally opened for the centennial celebration in 1876.

Born in Portsmouth, Virginia, in July 1932, Mr. Armstrong graduated with a Bachelor of Fine Arts Degree in 1954 from Cornell University, College of Architecture, School of Fine Arts. In 1966 he returned to school for graduate studies in museum training at the Institute of Fine Arts, New York University.

He married Virginia Brewster in 1963; they have four children.

Three new members were elected to the Board of Trustees in November 1972: Thomas M. C. Johnston, Dr. Steven Muller and Charles Simon.

Thomas M. C. Johnston

At thirty-seven years of age, Mr. Johnston is the second youngest member of the Whitney Board. He has had a professional background in film and television, investment finance and politics. Currently the Director of Special Projects at the Children's Television Workshop, he was previously an associate at J. H. Whitney and Co. and before that headed the New York office of Senator Robert F. Kennedy.

Mr. Johnston has degrees from the Harvard Graduate School of Business Administration, the Yale Graduate School of English and Yale College.

Dr. Steven Muller

Dr. Muller, forty-four years of age, is a leading educator. He was elected president of the Johns Hopkins University and the Johns Hopkins Hospital in February 1972, the only person in this century to fill both posts. Before going to Johns Hopkins he was with Cornell University—as vice president for public affairs from 1961 until 1971 and as director of the Cornell University Center for International Studies between 1961 and 1966.

Dr. Muller is a graduate of the University of California, Oxford University and Cornell.

Charles J. Simon

Mr. Simon, sixty-two years old, has long been active as a patron and Friend of the Whitney Museum. He has frequently served as a member of the Museum's Acquisitions Committee and is a collector of 20th-century American art.

Since 1930, he has been affiliated with Salomon Brothers, where he is a partner and a member of the firm's Executive Committee.

Opposite: Arthur Cohen, *Baroque Chapel, Number 3*. Purchased with the aid of funds from the National Endowment for the Arts.

Performing Arts

Stephen E. Weil

Although music was the central focus of this year's series of evening programs, it was a dance concert—a rare solo appearance by Merce Cunningham—that served as the grand finale for this, our sixth season for performing arts at the Whitney

Again, informality was the rule. Seating in our second floor gallery was on a combination of floor cushions and bleachers; a nominal admission charge—the Museum's usual entry fee of one dollar—attracted large numbers of students and young people; and by stripping the walls of paintings for these concerts, we were able to hold guards to a minimum and keep an easy flow between performers and their audience. Consistently sold-out houses once more attested to the popularity of this format.

Programs such as these cannot, by their very nature, be self-supporting. Outside help is essential, and in this we have been fortunate. A generous grant from the Pastorale Fund enabled Gil Evans to organize a group of fine instrumentalists for his concert on April 4, and also allowed the Museum to bring Terry Riley from San Francisco to perform the following night. The remaining evening programs, produced for the fifth consecutive year in collaboration with Composers' Showcase, were underwritten by grants to Composers' Showcase from the New York State Council on the Arts, the Martha Baird Rockefeller Fund for Music, Inc., the Fromm Music Foundation at Harvard University and the Creative Artists Public Service Program, together with additional support from a number of individuals and organizations interested in contemporary music.

Thanks are due to the many on our staff who volunteered their time to make these programs possible. We are particularly grateful to our Building Manager John Murray and our Chief Engineer Don MacLean, who together handled the many and often complicated technical details of production; to our Security Supervisor Robert Clark, who made house arrangements; and to Lois Meagher, who oversaw ticket distribution.

For the second year, our evening programs were supplemented by a daytime offering for children: the Systems Theatre production of *The Song of Hiawatha,* a music-drama based on the poem by Longfellow which, under the general supervision of Berta Walker, received twelve performances during a two-week period in July.

The programs for this past season were as follows:

The Song of Hiawatha
July 20–July 30, 1972
A music-drama based on Henry Wadsworth Longfellow's poem of the same title, produced by Systems Theatre with music by Edwin Roberts and a libretto adapted by Bill Tchakirides. Funded by the New York State Council on the Arts.

An Evening with the Gil Evans Orchestra
April 4, 1973
A concert of big-band jazz, with composer-arranger Gil Evans conducting a fifteen-man (and woman) orchestra assembled especially for this performance. Funded by the Pastorale Fund.

Music from the Persian Surgery Dervishes
April 5, 1973
Two extended meditations for solo electric organ based on East Indian modes by Terry Riley. Funded by the Pastorale Fund.

Fromm Music Foundation Commissions
April 30, 1973
Gunther Schuller conducted the New York premieres of three orchestral works commissioned by the Fromm Music Foundation to commemorate its twentieth anniversary in 1972: his own *Tre Invenzione,* Bruno Maderna's *Giardino Religioso* and Roger Sessions' *Concertino.* Presented by Composers' Showcase.

Game Time
May 2, 1973
Virgil Thomson was the referee for Lukas Foss's *Map,* a musical game for four musicians and tape. *Trumpet,* for seven trumpets, by Julius Eastman introduced the program. Presented by Composers' Showcase.

King Oedipus and MND Show
May 16, 1973
With texts adapted from Sophocles and Shakespeare by Anthony Burgess, who also served as narrator, Roland Gagnon conducted Speculum Musicae and Speculum Voci in two theater pieces by Stanley Silverman. Presented by Composers' Showcase.

Music for a Dance
May 18, 1973
Merce Cunningham danced an extended solo to the music of Christian Wolff, performed by the composer with Garrett List, Gordon Mumma and Frederic Rzewski. Presented by Composers' Showcase.

Terry Riley, as he rehearsed for his concert on April 5. Photo courtesy Bill Pierce/TIME.

Education Department Report

David Hupert

Reflecting the increasing diversity of its programs, the Whitney Museum's Education Department has been reorganized into three parts: University Services; Youth Services; and Public Education.

University Services includes the Independent Study Program, Seminars With Artists, the Independent Study Program Summer Session and seminars and lectures for university groups. The Independent Study Program is a semester of advanced study with college credit for fifty graduate and undergraduate students of art, art history and museum work. This past year the art history and museum studies interns organized and installed two exhibitions on the second floor: The City as a Source, in November, and Muesum, a retrospective analysis of the Whitney Museum, in April. An exhibition of selected work by the studio art majors was presented in the ground floor gallery in May. The studios of the Independent Study Program are maintained at 29 Reade Street under the supervision of Ron Clark, Gary Bower and David Diao.

Seminars With Artists is a three-credit graduate course offered in the spring for students in art and art history attending local universities. The Summer Session of the Independent Study Program, conducted in cooperation with the University of New Mexico in Albuquerque, was a highly successful experiment which we hope to make a permanent part of the department's program. The University of New Mexico provided studios and other campus facilities for the six-week program in art and American Indian archeology.

The Studio Program at the Art Resources Center is the heart of the department's Youth Services. Since its inception in 1967 it has grown consistently until it now occupies the entire three floors of the Art Resources Center at 185 Cherry Street. The staff of the Studio Program has been increased by the addition of Michael Smith, one of the first students in the Studio Program, who joins Vincent Smith (no relation), Bob Silberberg and Gregg Blasdel. Other Youth Services functions are the Satellite Academies Program, the Summer Parks Project and the Art Resources Gallery. The Satellite Academies Program is an experimental alternative school which selected the Whitney Studio Program as a major component of its curriculum. The Summer Parks Project, which last year produced a pachydermic play sculpture in the Third Street Mini-Park, began work this summer converting a vacant lot on Cherry Street into a sculptured play area and garden. The Art Resources Gallery had an active year with nine exhibitions of work by neighborhood artists and recent graduates of the Studio and Independent Study Programs.

With the appointment of Helen Ferrulli as Assistant for Public Education, the department has begun preparing audio-visual aids to assist school groups visiting the Museum. A similar project for the general public is under development in the Downtown Museum. By the time this is published the Downtown Branch of the Whitney at 55 Water Street will be open. Supervised by the Education Department and supported by the local business community, the Downtown Museum is a unique experiment in both public education and corporate financing of a cultural institution. There is much overlapping and interchange among the various programs. For example, museum interns in the Independent Study Program will work in the Downtown Museum, and Public Education projects recruit students for the Studio Program. Coordinating these programs with each other and with the rest of the Museum, as well as sorting out the myriad technical complications of opening the Downtown Museum, was accomplished by Toba Tucker, the department's Administrative Assistant.

Many individuals, foundations and corporations have contributed greatly to the education programs of the Whitney Museum. There would be no Downtown Museum at 55 Water Street if the late Percy Uris had not pledged his assistance. The Helena Rubinstein Foundation has continued its generous support of the college programs joined by the Andrew W. Mellon Fund and the New York State Council on the Arts. Youth Services have been aided this year, as in the past, by the van Ameringen Foundation, the Samuel H. Kress Foundation and the New York Foundation. New contributors were the D. S. and R. H. Gottesman Foundation and the Expansion Arts Program of the National Endowment for the Arts. The Museum Programs Division of the National Endowment for the Humanities is partially supporting the Public Education programs.

The Whitney's Education Department supervises 35,000 square feet of studio, workshop and exhibition space in three locations in lower Manhattan, the most extensive decentralization of museum services in the country. The cost would be prohibitive were it not for the enlightened generosity of the City of New York and the Uris Building Corporation in providing the space free of charge.

Students building a park in Art Resources Center Summer Program. Photo by Gregg Blasdel.

The New American Filmmakers Series

Bruce Rubin

The third year of the Whitney Museum's NEW AMERICAN FILMMAKERS SERIES was tragically marked by the death of the Film Curator, David Bienstock. The series was David's inspiration and its achievements will always be remembered as his life's work.

David had long been acquainted with the independent film movement in America. His own films were highly praised and won top film awards and honors. Yet in spite of their critical successes, David's films, like those of so many of his contemporaries, were rarely seen except for occasional underground screenings. David was keenly aware of the existence of a major film movement that was passing virtually unnoticed in this country. His concept for the NEW AMERICAN FILMMAKERS SERIES was to provide public showings for the most recent and important works of the new American cinema. He believed that an audience existed for these films and that it would support them on a consistent viewing basis. He proposed to show new feature films and programs of shorts three times a day for a full week or more. He also proposed that these films be reviewed regularly by the New York press. The extraordinary success of David's vision is revealed in these simple facts:

—What began as a ten-week experimental program has just completed its third year.
—In its three-year run 40 feature films and 300 short films have been shown, most of them in world premieres.
—Press coverage has been extensive, with the *New York Times* reviewing every film program. The *New York Post*, the *Village Voice*, *A.B.C. News* and *Newsday* have provided additional coverage. Major stories and reviews have also appeared in the New York *Daily News*, *Cue Magazine*, *Newsweek* and *Playboy*, as well as a host of college, university and film publications.
—Perhaps the most significant proof of the series' success is the attendance it has fostered. In its second year, the film program boasted an average weekly attendance of 1800 people. This figure jumped to over 2300 a week for a total of over 80,000 people during its third year, 20,000 more than the year before.

An important highlight of the NEW AMERICAN FILMMAKERS SERIES was a month-long Women Filmmakers Festival, which included the first comprehensive screening of American women filmmakers working in the independent film movement, and major retrospectives of Maya Daren, Shirley Clarke, Storm de Hirsch, Gunvor Nelson, Yoko Ono and Joyce Wieland.

Eat the Document, a film made by recording star Bob Dylan, set three records for the film program. It attracted the highest attendance for a single film, 10,000 during its two-week run. One young lady set the second record by seeing the film fifteen times in a row, and a young man from Cleveland set a third record by hitchhiking all the way to New York just to see it.

Moonwalk One, a film made for NASA by filmmaker Theo Kameke, was the prime critical success of the Series, and garnered extraordinary reviews:

> A documentary so vast and beautiful and fascinating that its opening outside the big commercial theaters is a shocking sin of omission on their part.—Archer Winsten, *New York Post*

> An extraordinary documentary, a meaningful, artistically conceived and executed ode to man's step toward the moon. A movie of historical scope and time capsule worthiness.
> —William Wolf, *Cue*

> The footage of the takeoff of Apollo 11 is one of the most beautiful things I have ever seen, in the movies or elsewhere.
> —Jonathan Rosenbaum, *Village Voice*

> The only fact film that I've seen so far that deserves to be a companion piece to Stanley Kubrick's fictional masterwork *2001: A Space Odyssey*.—Joseph Gelmis, *Newsday*

Moonwalk One and *Here Comes Everybody*, a documentary by John Whitmore of an encounter group session at Esalen, both opened commercially following their highly successful screenings at the Whitney.

Due to the limited engagements of the film programs there had been a large demand for many of the past films to be shown again. To meet that demand, the spring season was devoted to selections from the NEW AMERICAN FILMMAKERS SERIES; 28 features and 80 short films were presented in the 11-week program. In short, the Whitney continues to provide, as David Bienstock noted in last year's *Review*, "a focus, a showcase, and a forum for the entire independent film movement in America."

This season's series was made possible by grants from the National Endowment for the Arts and the New York State Council on the Arts.

Above: Scene from the film *Joyce at 34* by Joyce Chopra and Claudia Weill.

Below: Scene from James Herbert's film *Plum*.

Scene from *Moonwalk One* by NASA.

Joan Snyder, *Soft Pocket Song*. Gift of the Albert A. List Fund.

Activities of the Friends of the Whitney Museum of American Art

Walter S. Poleshuck

Herbert S. Adler and Mrs. Martin Revson, Co-Chairmen of the Friends' Council, presided over an unusually active season for the Friends of the Whitney Museum during 1972-73. In addition to the numerous special events arranged by the Council, a Corporate Membership Development Committee was established, headed by Arthur G. Altschul, which has succeeded in bringing the number of Corporate Members of the Museum to fifty-two.

The Curator's Choice gallery talk series completed its second year under the co-chairmanship of Mrs. Rudolph B. Schulhof and Timothy Collins. A total of seven talks were held from September through June with Museum curators discussing the work of Albert Bierstadt, Lucas Samaras, Louis Lozowick, Bruce Nauman and the artists represented in the Whitney Biennial and Contemporary Drawings show. Elizabeth Barlow, the author of *Frederick Law Olmsted's New York*, gave the talk on the Olmsted exhibition. In addition, Lloyd Goodrich presented a slide lecture on the Winslow Homer show after a Sunday morning brunch. Mrs. Schulhof and Mr. Collins also arranged a visit to the studio of artist Robert Smithson for a small group of Friends.

The Friends' Council organized two art tours of private collections during the year. The first, chaired by Mrs. Werner Dannheisser, took a busload of Friends to the Pennsylvania Academy of the Fine Arts, after which the group visited the homes and viewed the collections of Mr. and Mrs. Meyer Potamkin and Dr. and Mrs. William Wolgin. Later in the season, Mrs. Selig S. Burrows was the Chairman of a Friends' tour to Long Island, where members saw the homes and collections of Mr. and Mrs. Burrows as well as those of Mr. and Mrs. Wilfred P. Cohen and Mr. and Mrs. Rudolph B. Schulhof.

The exhibition schedule at the Museum was a full one, and the Friends were hosts at ten previews. Of special note was the opening of the Winslow Homer exhibition. Mrs. Joel W. Harnett and Mrs. Norman I. Schafler organized a large number of private dinner parties before the formal preview. In addition, Herbert S. Adler and Mrs. John B. Fairchild arranged a dinner in honor of Lloyd Goodrich during the Homer exhibition. More than 130 Friends attended the dinner at which Mr. Goodrich was presented with a framed caricature of himself and Mrs. Goodrich by Al Hirschfeld. The Winslow Homer exhibition was made possible by a public service grant from Champion International and its Champion Papers division with additional assistance from the National Endowment for the Arts.

This year's Gala, chaired by Mrs. Armand G. Erpf, featured decorations in the Victorian manner designed by Dick Ridge. It was particularly lovely. More than 425 Friends danced to the music of Skitch Henderson's orchestra. The affair was made possible by contributions from Mrs. Erpf and Miss Katharine Anne Johnson as well as Barton's Bonbonniere, William Grant & Sons and Schieffelin & Co. Under Mrs. Erpf's leadership a new feature was added to the Gala. Friends who wished to were able to have dinner at the Museum before the Gala; more than 125 members chose to do so.

In January Herbert S. Adler and Mrs. Martin Revson organized a welcome party for new Friends before the preview of the Biennial. In May, Mrs. William A. Marsteller and Mrs. Adrian Murphy held another party for the many volunteers who made it possible for the staff to function more efficiently during the year.

The Friends of the Whitney Museum of American Art is the Museum's only individual membership body and is a most important means of enabling the Museum to carry on its many programs. At the year's final meeting of the Friends' Council on June 4, Herbert S. Adler was named Chairman and Mrs. Joel W. Harnett, Vice-Chairman, for the coming season. Complete lists of Friends' Council members for this year and next, as well as listings of all committee members and all Friends, appear in the back pages of this *Review*.

Exhibitions

Albert Bierstadt 1830–1902
September 12–November 5, 1972
A major retrospective exhibition of a leading nineteenth-century romantic landscape painter. Organized by the Amon Carter Museum, Fort Worth, Texas. Catalogue and text by Gordon Hendricks. Installation at the Whitney Museum by Patricia Hills. Sponsored by a grant from the National Endowment for the Arts.

Chryssa
September 13–October 18, 1972
An intimate survey of prints and drawings. Many of the graphic ideas seen in these drawings have been incorporated in the artist's neon and steel sculpture. Directed by Elke M. Solomon.

Executive Order 9066
September 15–October 18, 1972
A poignant photographic documentation by Dorothea Lange, among others, of the internment of 110,000 Japanese-Americans in concentration camps located throughout the far west. Installation by Robert M. Doty.

Frederick Law Olmsted's New York: 1822–1903
October 19–December 3, 1972
The exhibition marked the sesquicentennial of the birth of the landscape architect who designed Central Park and Prospect Park. Olmsted's New York designs were the focal point, with much of the visual presentation made by 360-degree pictures projected on a circular screen. Directed by Stephen E. Weil. Supported by the Graham Foundation for Advanced Studies in the Fine Arts and the J. M. Kaplan Fund, Inc.

Joseph E. Yoakum
October 23–November 26, 1972
A small exhibition of pastel and ink drawings by a self-taught Chicago artist. Mr. Yoakum began his career at age seventy-six, his work was subsequently seen and collected by young Chicago artists. Directed by Marcia Tucker.

Lucas Samaras
November 8, 1972–January 7, 1973
Sculpture, objects, environments, drawings and photographs by a leading neo-surrealist artist were installed with great wit and fantasy. Directed by Robert M. Doty.

Louis Lozowick — Printer
November 21, 1972–January 1, 1973
A forty-nine-year survey of the artist's lithographs focused on his personal vision of urban industrial American subjects. Directed by Elke M. Solomon.

Selections from the Permanent Collection
November 22, 1972–January 1, 1973
An exhibition devoted to the painting and sculpture of the abstract-expressionist generation.

Italo Scanga
November 30, 1972–January 2, 1973
A lobby gallery exhibition on the theme of "saints, tools, romances": the Calabrian-born sculptor used familiar tools and farm implements to create a poetic environment. Directed by Marcia Tucker.

Sam Francis
December 12, 1972–January 14, 1973
A retrospective exhibition of work by a leading younger abstract-expressionist painter organized by the Albright-Knox Art Gallery. Installed by James K. Monte.

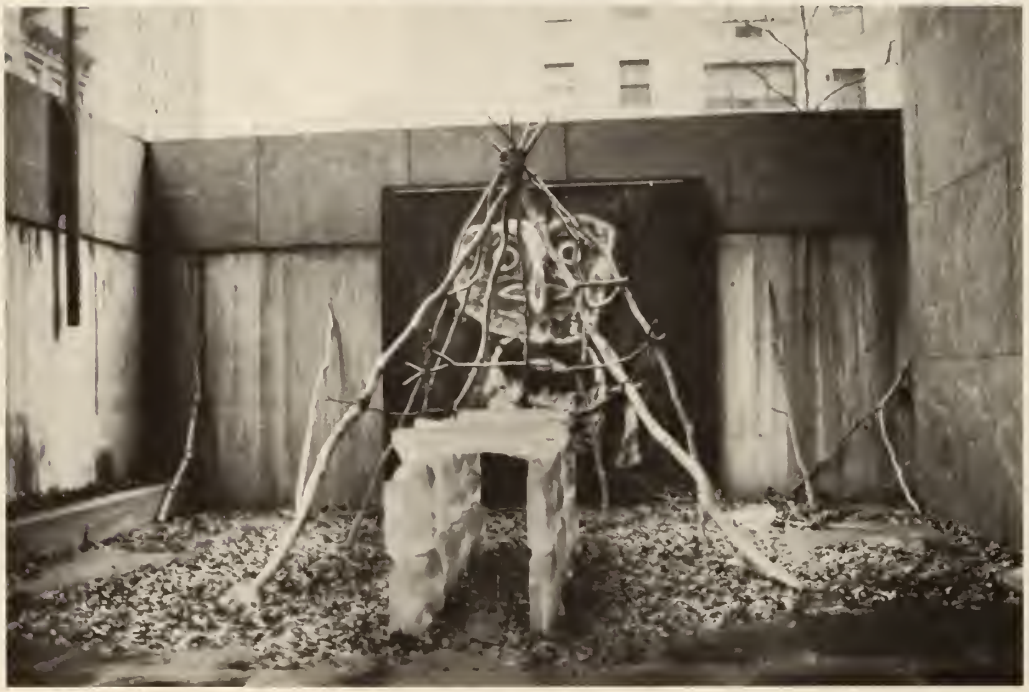
Contemporary American Painting and Sculpture Biennial
The exhibition opened on a staggered schedule: Garden and First Floor, January 10–March 4, 1973; Second and Third Floor, January 17–March 11, 1973; Fourth Floor, January 25–March 18, 1973.
The exhibition included traditional painting and sculpture as well as environmental and multi-media works. A selection of video tapes by dancers, painters and sculptors was included as well. The exhibition was the largest of its kind the Whitney Museum has assembled to date. Directed by the Museum's curatorial staff.

Bruce Nauman
March 30–May 13, 1973
A survey exhibition of one of America's leading avant-garde artists was organized in cooperation with the Los Angeles County Museum of Art. Directed by Marcia Tucker.

Robert Reed
March 8–April 8, 1973
A small exhibition of recent abstract paintings by a young artist living in New Haven, Connecticut. Directed by Robert M. Doty.

Winslow Homer: 1836–1910
April 3–June 3, 1973
A major retrospective exhibition of 200 works by America's most famous nineteenth-century artist. It included a comprehensive selection of his oils, watercolors, drawings and prints ranging from early Civil War subjects to the great seascapes of late years. After its showing at the Whitney it traveled to the Los Angeles County Museum and the Art Institute of Chicago. Directed by Lloyd Goodrich and supported by a grant from Champion International and its Champion Papers division, with additional assistance from the National Endowment for the Arts.

Donald Judd, Untitled. Gift of Howard and Jean Lipman.



MUSEUM
April 11–April 29, 1973
An exhibition created by the art history students of the Independent Study Program. It included works from the permanent collection acquired from past Annual exhibitions. In addition, video tapes of museum visitors, artists and the de-installation of an exhibition were shown. A third aspect was the documentation of the history of the Whitney Museum and the attitudes of staff and Board of Trustees concerning the Museum.

Gladys Nilsson
April 12–May 13, 1973
Recent paintings by the artist whose early work was associated with that of the "Hairy Who" group in Chicago. Directed by Marcia Tucker.

Alice Trumbull Mason: 1904–1971
May 10–June 17, 1973
A retrospective exhibition of the pioneer American abstractionist who was a charter member of the American Abstract Artists group. Directed by James K. Monte.

Student Artists
May 17–June 17, 1973
Works from high school and college students in the Museum's Studio Program. Directed by David Hupert, Head, Education Department.

American Drawings: 1963–1973
May 25–June 22, 1973
A survey exhibition including works by eighty-seven artists completed between 1963 and 1973. Directed by Elke M. Solomon.

Ralston Crawford
June 12–July 29, 1973
A selection of his lithographs from the gift of Charles Simon. Directed by Elke M. Solomon.

The American Frontier: Images and Myths
June 26–September 9, 1973
Patricia Hills, director of the exhibition stated, ". . . during the period from 1825 to about 1880 paintings of the frontier and the West defined the national identity."

Joseph Stella, *Luna Park*, c.1913. Gift of Mrs. Charles A. Goldberg

Opposite: Three views of Rafael Ferrer's *House*, exhibited in the Biennial. Photos by Helen Ferrulli.

A Newly Discovered Painting by Joseph Stella

John I. H. Baur

Late in 1913, Joseph Stella painted his Futurist masterpiece, *Battle of Lights, Coney Island,* now in the collection of the Yale University Art Gallery. At about the same time (apparently) he executed several other paintings and at least one drawing on the same theme—an amusement park at night—although only one of these purports to be a study for the Yale canvas.*

A new painting in this series has just come to light, a gift to the Whitney Museum from Mrs. Charles A. Goldberg. Its subject is obviously Luna Park, Brooklyn, since the letters LUN appear in the sky. It is signed at the lower left "Joseph Stella" but is not dated.

Examination of the surface showed indications of another painting beneath, so the picture was X-rayed. The film reveals clearly the head of a man in a broad-brimmed hat painted with free brush strokes in the bravura style which Stella practiced briefly while he was studying under William Merritt Chase at the turn of the century. It even seems possible that the man in the X-ray is the same model whom Stella painted in his *Laughing Man* of 1900, probably done in the Chase class.

When Stella turned to *Luna Park* some years later he must have used one of his student paintings to work on, presumably for economy. This, together with the style of the picture on the surface, lends probability to the early date of c. 1913 which we have ascribed to it.

* Study for *Battle of Lights, Coney Island,* oil, 1913, The Museum of Modern Art. Other works in the series are *Battle of Lights, Coney Island,* oil, 1914–18, F. M. Hall Collection, University of Nebraska; *Mardi Gras,* drawing, c. 1913, owner unknown. A still different oil version may exist; Irma Jaffe notes that the painting labeled *Coney Island, Mardi Gras* in a cartoon of 1914 by Carlo de Fornaro does not correspond to any of the known paintings on the theme.

Joseph Stella, *Laughing Man,* 1900. Oil, 26¼ x 20¼". Collection of the Estate of Joseph Stella.

X-ray of underpainting on *Luna Park,* shown on page 19.

Acquisitions by the Museum 1972-73

All dimensions are in inches, height preceding width, preceding depth. The dimensions of watercolors and drawings are sight (measured within the frame or mat opening), unless otherwise noted. The dimensions of sculpture do not include the base unless it is an integral part of the work. The support for paintings in oil and synthetic polymer is canvas, and for watercolors, drawings and prints is paper unless otherwise noted. Dates following titles are inscribed on the works themselves unless enclosed in parentheses.

Albright, Ivan. b. 1897.
Show Case Doll. 1954.
Lithograph.
17 x 24⅜ (composition); 20 1/16 x 27 15/16 (sheet).
Anonymous gift. 73.44.

Anuszkiewicz, Richard. b. 1930.
Optic Red and Blue. 1965.
Silkscreen.
22½ x 22½ (composition and sheet).
Gift of John Dreisbach. 73.37.

Ault, George. 1891–1948.
The Artist at Work. 1946.
Oil.
20 x 26.
Gift of Mrs. George Ault. 73.38.

Baber, Alice. b. 1928.
Lavender Ladder Turning-Akbar's Hunt. 1972.
Oil.
80 x 80.
Gift of Richard Galef. 73.45.

Barnet, Will. b. 1911.
The Silent Seasons—Spring. 1967.
Oil.
43½ x 33.
Gift of Mr. and Mrs. Daniel H. Silberberg. 73.46.

The Silent Seasons—Summer. 1967.
Oil.
43½ x 33.
Gift of Mr. and Mrs. Daniel H. Silberberg. 73.47.

The Silent Seasons—Fall. 1967.
Oil.
43½ x 33.
Gift of Mr. and Mrs. Daniel H. Silberberg 73.48.

Will Barnet, *The Silent Seasons—Fall.* Gift of Mr. and Mrs. Daniel H. Silberberg.

The Silent Seasons—Winter. 1967.
Oil.
43⅜ x 33.
Gift of Mr. and Mrs. Daniel H. Silberberg 72.166.

Bengston, Billy Al. b. 1934.
Kirk. 1961.
Lacquer on composition board.
24 x 33.
Gift of John Coplans. 72.153.

Benton, Fletcher. b. 1931.
Stainless Steel M. (1972.)
Stainless steel, plexiglas and motor.
35 x 26 x 5.
Gift of the Howard and Jean Lipman Foundation, Inc. (and exchange). 73.20.

Biddle, George. b. 1885.
Deer. 1955.
Lithograph.
9 x 8⅛.
Gift of the American Gallery. 72.136.

Bierstadt, Albert. 1830–1902.
Rock and Log on a Hilltop. c. 1860.
Oil on paper.
19⅛ x 13⅛.
Gift of Mr. and Mrs. Maurice Glickman. 72.128.

Bieser, Natalie. b. 1948.
Honkers over Yonkers. (1972.)
Painted wood, string and beads
77 x 100¼.
Purchased with the aid of funds from the National Endowment for the Arts. 73.28.

George Ault, *The Artist at Work*. Gift of Mrs. George Ault.

Bowling, Frank. b. 1936.
Advice. 1972–73.
Synthetic polymer.
57 x 90.
Gift of Mr. and Mrs. Lawrence J. Mohr. 73.10.

Brusca, Jack. b. 1939.
Renny's Image. 1969.
Synthetic polymer.
75 x 95¾.
Gift of Mr. and Mrs. Henry Feiwel. 73.25.

Cadmus, Paul. b. 1904.
The Seven Deadly Sins.
Egg tempera on composition board.
23½ x 11⅜.
Promised gift of an anonymous donor.

Anger. (1947.)
1.73.

Avarice. (1949.)
2.73.

Envy. (1947.)
3.73.

Gluttony. (1949.)
4.73.

Lust. (1945.)
5.73.

Pride. (1945.)
6.73.

Sloth. (1947.)
7.73.

Calder, Alexander. b. 1898.
Bifurcated Tower. (1950.)
58 x 72 x 53 variable.
Gift of the Howard and Jean Lipman Foundation, Inc. (and exchange). 73.31

Wire Sculpture by Calder. (1928.)
Wire.
49½ x 26 x 6.
Gift of Howard and Jean Lipman. 72.168.

Celmins, Vija. b. 1939.
Ocean. 1972.
Lithograph.
6 x 41⅞ (composition); 28½ x 46 (sheet).
Purchase. 72.165.

Chryssa. b. 1933.
Newspaper Page, Sock Advertisement. 1962.
Oil and pencil on paper.
40 x 25 (overall).
Gift of the artist. 72.140.

Cohen, Arthur. b. 1945.
Baroque Chapel, Number 3. (1972.)
Oil.
108 x 104¼.
Purchased with the aid of funds from the National Endowment for the Arts. 73.33.

Coleman, Glenn O. 1887–1932.
Street Scene in Lower New York. n.d.
Oil.
30¼ x 25.
Gift of Mrs. Herbert B. Lazarus. 72.152.

Conaway, Susan Beck. b. 1944.
Spring's House. 1971.
Pencil.
13½ x 10¾.
Gift of John Baird Hudson. 72.141.

Cornell, Joseph. 1903-1972.
Untitled (Derby Hat). n.d.
Heliogravure.
13⅛ x 10 5/16 (plate); 19¼ x 14¾ (sheet).
Gift of Mr. and Mrs. Michael H. Irving. 72.155.

Curry, John Steuart. 1897–1946.
Prize Stallions. 1938.
Lithograph.
12¾ x 8¾ (composition); 16 x 11¾ (sheet).
Purchase. 73.24.

Davis, Gene. b. 1920.
Three Pillars. (1960.)
Synthetic polymer.
92¾ x 131¼.
Gift of the artist. 72.138.

De Forest, Roy. b. 1930.
Wise Horse's Dream. 1972.
Synthetic polymer.
60 x 66¼.
Purchased with the aid of funds from the National Endowment for the Arts. 73.29.

Deshaies, Arthur. b. 1920.
Cycle of a Large Sea: Night Sea Riders, Labyrinth. 1962.
Woodcut.
36¾ x 60 (block); 40 x 63½ (sheet).
Gift of Andrew Stasik. 73.5.

Cycle of a Large Sea: Unbeing Myself. 1961.
Woodcut.
53⅝ x 36½ (block); 61½ x 40 (sheet).
Gift of Andrew Stasik. 73.6.

Dobkin, Alexander. b. 1908.
Fallen Soldier. (1933.)
Lithograph.
13¼ x 17⅞ (composition), 15 13/16 x 22⅝ (sheet).
Gift of the Margo Feiden Galleries. 72.132.

Edge, Neil. b. 1945.
Mexican Trees. (1968.)
Watercolor.
47¾ x 61⅝.
Gift of the Pastorale Fund. 73.21.

Eilshemius, Louis M. 1864–1941.
Tree Branch. c.1880.
Pencil.
6½ x 8.
Gift of Mr. and Mrs. Maurice Glickman. 73.9.

Estes, Richard. b. 1935.
Oriental Restaurant. (1972.)
Silkscreen.
13½ x 20¼ (composition); 19⅝ x 27½ (sheet).
Purchase. 72.163.

Glarner, Fritz. 1899–1972.
Untitled. 1959.
Lithograph.
20 x 26 (composition and sheet).
Gift of Dr. and Mrs. Joseph Singer. 73.11.

Goldberg, Michael. b. 1924.
Untitled 1972. 1972–73.
Synthetic polymer, bronze and aluminum powders and alkyd.
108 x 36.
Gift of Joel and Anne Ehrenkranz. 73.14

Goodman, Sidney. b. 1936.
Room 318. 1971–72.
Oil.
75 x 97.
Purchased with the aid of funds from the National Endowment for the Arts (and exchange). 73.8.

Greenleaf, Kenneth. b. 1945
Humboldt. (1972.)
Steel.
72 x 77 x 87.
Gift of Mr. and Mrs. Rudolph B. Schulhof 73.35.

Hart, James M. 1828–1901.
Studies of Cattle. 1871.
Pencil.
10¼ x 16⅛.
Gift of Mr. and Mrs. Maurice Glickman. 73.7

Hartigan, Grace. b. 1922.
Atlanta in Arcadia. 1962–66.
Lithograph.
27½ x 20 (composition and sheet).
Purchase. 73.49.

In the Campagna. 1962–66.
Lithograph.
27 7/16 x 19 15/16 (composition and sheet)
Purchase. 73.50.

Frank Bowling, *Advice.* Gift of Mr. and Mrs. Lawrence J. Mohr.

Paul Cadmus, *The Seven Deadly Sins—Envy*.
Promised gift of an anonymous donor.

Palm Trees. 1962–66.
Lithograph.
27½ x 19⅞ (composition and sheet).
Purchase. 73.51.

Holty, Carl. 1900–1973.
Bathers. 1950.
Oil on composition board.
56 x 48.
Gift of Lewis Galantiere. 72.125.

Warrior. 1944.
Ink.
8⅝ x 6½.
Gift of Lewis Galantiere. 72.146.

Homer, Winslow. 1836–1910.
A Shepherdess. 1879.
Pencil and Chinese white.
7½ x 13⅝.
Gift of Mr. and Mrs. Isidore M. Cohen. 72.159.

Humphrey, Ralph. b. 1932.
Number 10. 1973.
Synthetic polymer.
54¼ x 72¼.
Gift of the artist. 73.43.

Jackson, Herb. b. 1945.
Cloud Cover. (1972.)
Lithograph.
21 x 30 (composition and sheet).
Gift of the artist. 73.41.

Janowitz, Joel. b. 1945.
Road Landscape Number 2. 1972.
Oil.
36 x 68¼.
Purchased with the aid of funds from the National Endowment for the Arts. 73.16.

Johns, Jasper. b. 1930.
Ruler. 1966.
Lithograph.
18 x 12 1/16 (composition); 27⅞ x 20 (sheet).
Gift of Mr. and Mrs. Stanley Lee Helfgott. 72.150.

Untitled I (Ruler and Fork). 1969.
Etching.
29⅛ x 19¾ (plate); 36⅜ x 24¼ (sheet).
Gift of Mr. and Mrs. Stanley Lee Helfgott. 72.161.

White Target. 1967–68.
Lithograph.
13⅜ x 13¼ (composition); 29½ x 21¾ (sheet).
Gift of Mr. and Mrs. Stanley Lee Helfgott. 72.160.

Judd, Donald. b. 1928.
Untitled. (1968.)
Lacquered aluminum.
48 x 120 x 120.
Gift of Howard and Jean Lipman. 72.7.

"Wall made of ¼" sheets, 5 feet by 4 feet, galvanized iron sheets 8" from Wall." (1970.)
Silkscreen.
21¾ x 28⅞ (composition and sheet).
Purchase. 72.135.

Karfiol, Bernard. 1886–1952.
Girl Bathers. 1917.
Oil.
30½ x 46.
Gift of Frank Q. Ware. 72.148.

Katz, Alex. b. 1927.
Swamp Maple II. (1970.)
Lithograph.
40⅜ x 37⅜ (composition and sheet).
Gift of the artist and Brooke Alexander, Inc. 72.154.

Kuniyoshi, Yasuo. 1889–1953.
Untitled (Cat and Birds). 1923.
Ink.
14 13/16 x 21 9/16.
Gift of Mr. and Mrs. Joseph Walker. 72.169.

LaFarge, John. 1835–1910.
The Ascension of Christ. n.d.
9⅜ x 3¾.
Gift of Mrs. Perry D. Trafford. 72.139.

Leiber, Garson. b. 1921.
The Rookery. 1968.
Etching.
27 11/16 x 21 ⅝ (plate); 29 ½ x 25¾ (sheet).
Gift of Michael Freilich. 72.122.

Leonid. b. 1896.
Maraichers de Burano (Venice). 1949.
Oil.
27 x 21.
Gift of Mr. and Mrs. Jules Reiner. 72.167.

Lichtenstein, Roy. b. 1923.
Modern Head I. (1970.)
Woodcut.
20 x 12½ (block); 24½ x 19 (sheet).
Purchase. 73.23.

Lindquist, Evan. b. 1905.
Genesis III. 1973.
Engraving.
17 15/16 x 15 (plate); 21¾ x 19 (sheet).
Gift of the artist. 73.39.

MacIver, Loren. b. 1909.
Untitled. n.d.
Lithograph.
19 x 25½ (composition and sheet).
Gift of Mr. and Mrs. Lawrence H. Bloedel. 72.156.

Maloney, Daniel. b. 1922.
Franz Kalka.
Terra cotta.
19 x 22 x 10.
Promised gift of an anonymous donor. 8.73.

Marden, Brice. b. 1938.
Summer Table. 1972–73.
Oil and wax.
3 panels, 60 x 35 each.
Purchased with the aid of funds from the National Endowment for the Arts. 73.30.

Marsh, Reginald. 1898–1954.
Study for "Twenty-Cent Movie." (1936.)
Ink and pencil.
9½ x 12⅜.
Gift of Mr. and Mrs. Lloyd Goodrich. 73.1.

McCoy, Ann. b. 1946.
Waterfall with Snow. (1972.)
Pencil and synthetic polymer on paper.
102 x 60.
Purchased with the aid of funds from the National Endowment for the Arts. 73.15.

Mikus, Eleanore. b. 1927.
Untitled. 1968.
Lithograph.
36 x 24⅛ (composition and sheet).
Gift of the artist. 72.142.

Untitled. 1968.
Lithograph.
35 x 24½ (composition and sheet).
Gift of the artist. 72.143.

Murphy, Catherine. b. 1946.
View from the Backyard: Lexington. 1972.
Oil.
35 x 40.
Neysa McMein Purchase Award. 73.27.

Nadelman, Elie. 1882–1946.
Nude. c. 1908–10.
Ink.
22¼ x 10¼.
Purchase. 72.145.

Tango. n.d.
Cherrywood, gesso and watercolor.
35½ x 25 x 14.
Promised gift of an anonymous donor in memory of Gertrude Vanderbilt Whitney and Juliana Force. 9.73.

Natkin, Robert. b. 1930.
Intimate Lighting. (1973.)
Synthetic polymer.
72 x 66.
Gift of the artist. 73.32.

Oldenburg, Claes. b. 1929.
Picasso Cufflink. (1973.)
Lithograph.
28¾ x 22¾ (composition), 38 x 25 (sheet).
Gift of the artist and Barbara Haskell. 73.40

Ortman, George. b. 1926.
Journals. n.d.
Lithograph.
17½ x 17½ (composition, irregular); 22½ x 30 (sheet).
Gift of Mr. and Mrs. Lawrence H. Bloedel. 72.157.

Elie Nadelman, *Tango.* Promised gift of an anonymous donor in memory of Gertrude Vanderbilt Whitney and Juliana Force.

Phillips, Matt. b. 1927.
Jewelled Beach. 1971.
Monotype.
40 x 27⅝ (composition); 43¾ x 31 (sheet).
Gift of Charles Z. Offin Art Fund, Inc. (and purchase). 72.164.

Porter, Charles E. 1850–1923.
Apples. n.d.
Oil on wood.
7⅛ x 10¾.
Gift of Mr. and Mrs. Ferdinand H. Davis. 72.133.

Rauschenberg, Robert. b. 1925.
Untitled. 1968.
Magazine transfer, pencil and gouache.
22¼ x 29⅞.
Purchased with the aid of funds from the National Endowment for the Arts. 72.134.

Ray, Man. b. 1890.
Contrasted Circular Forms with Pair of Optical Black Dots. 1923.
Rayograph.
9⅜ x 7 1/16.
Gift of the Simon Foundation. 72.131.

La Fortune. 1938.
Oil.
24 x 29.
Gift of the Simon Foundation. 72.129.

Metal Laboratory Objects. 1922.
Rayograph.
11 7/16 x 7.
Gift of the Simon Foundation. 72.130.

Reed, Robert. b. 1938.
Plum Nellie, Sea Stone. 1972.
Synthetic polymer.
72 x 72.
Gift of The Hament Corporation. 73.26.

Sargent, John Singer. 1856–1925.
Young Girl. n.d.
Pencil.
13½ x 9.
Gift of Mr. and Mrs. Raymond J. Horowitz. 72.151.

Smyth, David R. b. 1943.
Untitled. 1972.
Pencil.
22 9/16 x 28½.
Gift of the artist. 72.124.

Albert Bierstadt, *Rock and Log on a Hilltop.* Gift of Mr. and Mrs. Maurice Glickman.

Snyder, Joan. b. 1940.
Soft Pocket Song. 1972.
Oil and synthetic polymer.
79½ x 108½.
Gift of the Albert A. List Fund. 73.34.

Spencer, Niles. 1893–1952.
Drawing for "Apartment Tower." (1944.)
Pencil.
13¼ x 11.
Gift of Mrs. Harry A. Reffelt. 72.127.

Stasik, Andrew. b. 1932.
Still Life/Landscape Number 4. (1969.)
Photo-lithograph.
21½ x 18½ (composition); 26 x 20 (sheet).
Gift of the artist. 73.2.

Still Life/Landscape Number 5. (1969.)
Photo-lithograph.
23 15/16 x 20 (composition); 27 3/16 x 21 1/16 (sheet).
Gift of the artist. 73.3.

Summer View with Heart. (1969.)
Photo-lithograph.
17¾ x 21½ (composition); 19⅞ x 23¾ (sheet).
Gift of the artist. 73.4.

Stella, Joseph. 1877-1946.
Luna Park. c.1913.
Oil on composition board.
17½ x 23⅜.
Gift of Mrs. Charles A. Goldberg. 72.147.

Stettheimer, Florine. 1871–1944.
Sun. (1931.)
Oil.
38 x 26.
Purchase. 73.36.

Thiebaud, Wayne. b. 1920.
Coconut Cake. 1964.
Etching.
5 15/16 x 4 13/16 (plate); 14⅞ x 10⅞ (sheet).
Gift of Mr. and Mrs. Robert M. Doty. 72.126.

Thompson, Bob. 1937–1965.
An Allegory. 1964.
Oil.
48 x 48.
Gift of Thomas Bellinger. 72.137.

Tomlin, Bradley Walker. 1899–1953.
Number 1. 1952.
Oil.
79 x 46.
Gift of Susan Morse Hilles. 73.12.

Truitt, Anne. b. 1921.
Desert Reach. (1971.)
Painted wood.
80 x 11 x 9.
Gift of the Stern Foundation 73.13.

Twombly, Cy. b. 1929.
Note III. 1967.
Etching.
8¾ x 10¾ (plate); 25½ x 20½ (sheet)
Purchase. 73.22.

Viner, Frank Lincoln. b. 1937.
Red Down Calligraphy. 1973.
Cloth and glass.
56 x 81 x 4 irregular
Gift of Dr. and Mrs. Lester J. Honig. 73.42.

Walkowitz, Abraham. 1880–1965.
Beach Scene. c.1905–10.
Oil.
10 x 14.
Gift of the artist (and exchange). 73.17.

Life Study. c.1895–1905.
Charcoal.
23⅝ x 16½.
Gift of the artist (and exchange). 73.19.

Park Scene. c.1905–10.
Oil.
12 x 24.
Gift of the artist (and exchange) 73.18.

Whitworth, Sarah. b. 1944.
Epidinium ecaudatum 120 (composite). 1970.
Analine dye and ink.
27⅛ x 18.
Gift of Hudson D. Walker. 72.123.

Wujcik, Theo. b. 1936.
Rosenquist. 1972.
Lithograph.
16⅝ x 19⅛ (composition and sheet).
Purchase. 72.162.

Kenneth Greenleaf, *Humboldt.* Gift of Mr. and Mrs. Rudolph B. Schulhof.

August 24, 1973

To the Board of Trustees of Whitney Museum of American Art

In our opinion, the accompanying balance sheets and the related statements of income and expenses of the operating fund and changes in fund balances present fairly the financial position of the Whitney Museum of American Art at June 30, 1973 and 1972 and the income and expenses of the operating fund and the changes in fund balances for the years then ended, in conformity with generally accepted accounting principles consistently applied. Our examinations of these statements were made in accordance with generally accepted auditing standards and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances. It was impracticable for us to extend our examination of contributions received from the general public beyond accounting for amounts so recorded.

Price Waterhouse & Co.

Whitney Museum of American Art
Exhibit A
Balance Sheets

Assets	June 30, 1973	1972
General Fund:		
Cash	$ 34,788	$ 56,566
Pledges receivable (Note 2)	16,984	25,495
Interest and dividends receivable	114,407	111,953
Accounts receivable, less allowance for doubtful accounts of $997 in 1972	116,064	30,340
Contributed work of art, held for sale (Note 3)	150,000	150,000
Investments, at cost (quoted market value 1973, $11,238,000; 1972, $11,537,000) (Note 1)	9,876,487	8,776,655
Inventory of publications, at lower of cost or market (Note 1)	91,235	78,238
Prepaid expenses and other current assets	56,535	56,000
	10,456,500	9,285,247
Restricted and Special Funds:		
Cash (Note 5)	66,235	57,186
Pledges receivable (Note 2)	238,198	110,301
Interest and dividends receivable	4,562	4,787
Investments, at cost (quoted market value 1973, $515,000; 1972, $492,000) (Note 1)	443,597	425,874
Due from general fund (Note 5)	173,233	144,515
	925,825	742,663
Building Fund:		
Land, at cost	1,848,000	1,848,000
Building and improvements, at cost, less accumulated depreciation 1973, $598,244; 1972, $512,748 (Note 1)	3,676,556	3,762,052
	5,524,556	5,610,052
	$16,906,881	$15,637,962

Whitney Museum of American Art

Exhibit B

Statement of Income and Expenses of the Operating Fund

Liabilities and fund balances	June 30, 1973	June 30, 1972
General Fund:		
Note payable (Note 4)		$ 50,000
Accrued interest (Note 4)		22,707
Accounts payable and accrued expenses	$ 175,001	310,136
Due to restricted and special funds	173,233	144,515
General fund balance (Exhibit C)	10,108,266	8,757,889
	10,456,500	9,285,247
Restricted and Special Funds:		
Accounts payable and accrued expenses	10,294	30,114
Restricted and special funds balance (Exhibit C)	915,531	712,549
	925,825	742,663
Building Fund:		
Building fund balance (Exhibit C)	5,524,556	5,610,052
	$16,906,881	$15,637,962

	For the year ended June 30, 1973	For the year ended June 30, 1972
Operating income:		
Dividends and interest	$ 508,420	$ 291,346
Admissions	258,418	297,450
Memberships—Friends of the Whitney Museum and corporate	185,152	177,250
Sales of publications	159,880	187,721
Restaurant sales	71,864	74,523
Contributions to operations (Note 1)	96,809	87,991
Traveling exhibition fees	57,354	15,375
Other fees and royalties	11,286	14,336
Special events	25,521	32,996
Sale of works of art	864	16,200
Student registration fees (Note 1)	17,025	9,200
Other income	15,262	15,782
Transfer from restricted and special funds of income for designated operating purposes (Exhibit C) (Notes 1 and 6)	302,433	393,235
	1,710,288	1,613,405
Operating expenses:		
Building maintenance and security	286,684	307,709
General administration	487,432	445,150
Employee benefits and retirement payments (Note 5)	110,640	95,923
Exhibitions and film program	609,887	559,014
Maintenance and insuring of permanent collection	99,665	109,042
Library services	20,209	19,826
Furniture and fixtures (Note 1)	11,250	10,376
Restaurant operations	94,370	89,313
Education program (Note 1)	122,860	113,541
Cost of publications sold or written off	98,028	134,184
Special events	24,147	29,581
	1,965,172	1,913,659
Excess of operating expenses over operating income (charged against general fund—Exhibit C) (Note 1)	$ 254,884	$ 300,254

Whitney Museum of American Art

Exhibit C

Statement of Changes in Fund Balances

	For the year ended June 30,					
	1973			1972		
	General fund	Restricted and special funds	Building fund	General fund	Restricted and special funds	Building fund
Balances, beginning of year	$ 8,757,889	$712,549	$5,610,052	$7,136,454	$611,617	$5,695,548
Add:						
Contributions and grants (Note 1)	155,616	543,587		202,343	500,336	
Gain on sale of securities (Note 1)	1,407,500			1,767,818	8,837	
Sales of works of art				27,240		
Insurance proceeds for lost painting					49,500	
Commission on works of art sold through the museum		2,932			26,836	
Restricted income from investments		21,808			18,510	
Funding of pension plan (Note 5)		24,400			25,400	
Total revenues	1,563,116	692,727		1,997,401	629,419	
Less:						
Purchases of works of art	1,605	123,525		72,170	123,958	
Expenses for designated purposes		9,661			11,294	
Net loss on sale of securities		9,126				
Interest on notes	1,250			3,542		
Excess of expenses over income of operating fund (Exhibit B) (Note 1)	254,884			300,254		
Depreciation of building and improvements (Note 1)			85,496			85,496
	257,739	142,312	85,496	375,966	135,252	85,496
Interfund transfers:						
To operating fund for designated operating purposes (Exhibit B) (Notes 1 and 6)		(302,433)			(393,235)	
To transfer amount for purchase of works of art incorrectly charged in 1972	45,000	(45,000)				
Net change in fund balances	1,350,377	202,982	(85,496)	1,621,435	100,932	(85,496)
Balances, end of year (Note 6)	$10,108,266	$915,531	$5,524,556	$8,757,889	$712,549	$5,610,052

Whitney Museum of American Art

Notes to Financial Statements

June 30, 1973 and 1972

Note 1—Summary of Accounting Policies:

Works of art and library works:

In accordance with policies generally followed by museums, works of art and library works have been excluded from the balance sheets. These works are charged to the general or restricted and special funds when purchased, depending upon the source of the funds used for such purposes.

Investments:

Investments are carried at cost. Gains or losses from investment transactions are determined on an average cost basis and are included in the revenues of the general and restricted special funds, depending upon the source of the security transaction.

Land and building and improvements:

Land owned by the Museum is carried at cost. Building and improvements are carried at cost less accumulated depreciation. Depreciation on building and improvements is recorded using the straight-line method based on estimated useful lives of fifty years. All other fixed assets are charged to expense when purchased.

Inventory:

Inventory is carried at the lower of cost or market, cost being determined by the average cost method.

Contributions and grants:

All unrestricted contributions and grants other than those given in support of operations are included in the revenues of the general fund. Contributions specifically designated by the donor for general operations are recorded in the revenues of the operating fund. Contributions and grants restricted for more specific use are included in the revenues of the restricted and special funds and where such restriction relates to a specific operating purpose a transfer is made from the restricted and special funds to the operating fund.

At the end of each fiscal year any difference between expenses and income of the operating fund is charged or credited to the general fund.

Note 2—Pledges Receivable:

Pledges receivable at June 30, 1973, according to the terms of such pledges, are expected to be paid as follows:

Fiscal year ending June 30	General fund	Restricted and special funds
1974	$13,734	$148,198
1975	1,000	30,000
After 1975	2,250	60,000
	$16,984	$238,198

Note 3—Contributed Work of Art Held for Sale:

The contributed work of art held for sale consists of a painting whose value has been appraised at $150,000 by independent art appraisers. An art dealer has been commissioned by the Museum to sell the painting.

Note 4—Notes Payable:

The $50,000 note payable at June 30, 1972 was a demand note dated July 1, 1963 (renewed May 29, 1969) bearing interest at 5% per annum.

Note 5—Pension Plan:

The Museum has a noncontributory pension plan covering substantially all of its employees. Although it is not required under the plan to do so, the Museum has established a separate pension fund (as part of its restricted and special funds) into which it plans to deposit annually an amount equal to current service cost and prior service cost (amortized over thirty years). Such funds are being invested and will be used to pay pensions when they become due. The pension fund, consisting of contributions for the period since the inception of the plan on February 1, 1970 through June 30, 1973, is comprised of the following:

	1973	1972
Cash	$ 4,769	$ 2,251
Investment, at cost, which approximates market value	66,701	50,635
Accrued interest on investments	195	129
Due from general fund for accrued pension expense for the fiscal years 1973 and 1972	10,520	3,218
	$82,185	$56,233

In addition to the above, $88,787 in funds of a predecessor pension plan, which will be used to pay a portion of pension benefits of the present plan, is maintained in a separate trust.

Pension expense, including current service costs and amortization of prior service costs, amounted to approximately $31,000 (1973) and $33,000 (1972). These amounts also include approximately $7,000 of direct payments to retired employees who are not covered by either of the Museum's pension plans. The pension plan's actuary has estimated that the actuarially computed value of vested benefits exceeds the value of the pension fund and of the trust referred to in the preceding paragraph by approximately $18,000 (1973) and $30,000 (1972).

Note 6:

At June 30, 1973 and 1972 and for the years then ended, the restricted and special fund balances and the amounts transferred into the operating fund consisted of the following:

	Restricted and special funds at June 30,	
	1973	1972
Endowment funds	$330,499	$338,483
Funds restricted for purchases of works of art	85,277	91,513
Funds specified for operating purposes	417,570	226,320
Pension fund	82,185	56,233
Total restricted and special fund balance	$915,531	$712,549

	Transfers to operating fund from restricted and special funds specified for operating purposes during the year ended June 30,	
	1973	1972
Exhibitions and film program	$104,269	$163,095
Education program	71,360	104,341
Other operating expenses	110,604	115,357
Publications	16,200	10,442
Total amount transferred to operating fund	$302,433	$393,235

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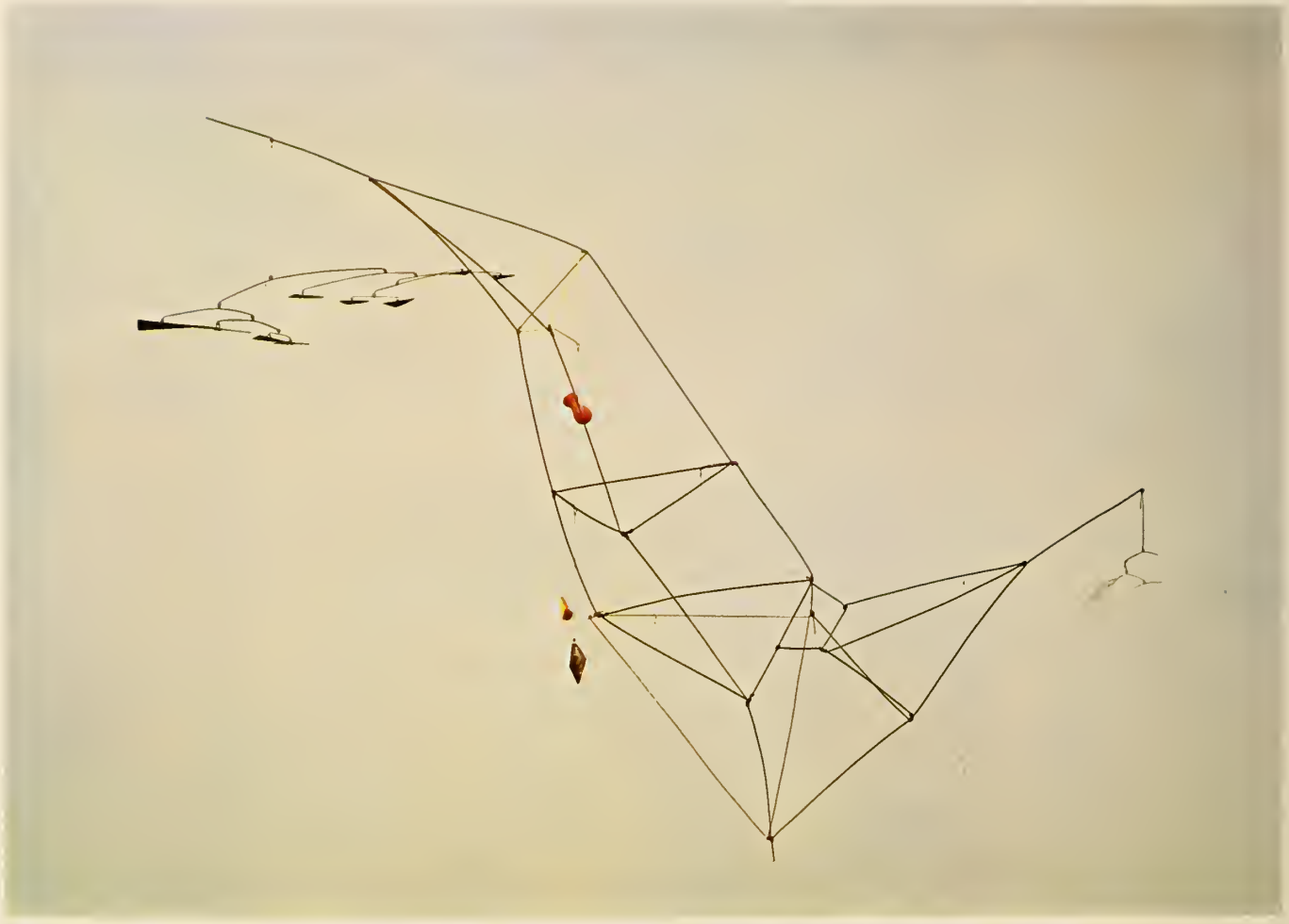

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